

FILM PROGRAM FOR THE EXHIBITION

CITY SCENE: WROCŁAW'S INDEPENDENT CULTURE OF THE 1990s

Cinema 1

Archival films capturing Wrocław music bands. Includes Serpent Beat music videos and material recorded during the band's studio sessions, and concert footage (bands: Program, Serpent Beat, Psychoformalina) and video material from the first two editions of the Punx Piknik festival, at the squat on Reja Street.

1. Marek Myszczyński, Serpent Beat concert at PWSSP, 1992, 11'08"
2. Serpent Beat recording an album at Kormorany's studio at PWSSP, 1995 or 1996. From the archive of Dariusz Bufnał
3. Marek Myszczyński, *Deep in the Woods*, Serpent Beat music video, 1993, 3'50"
4. Marek Myszczyński, *Six Feet Under*, Serpent Beat music video, 1998/1999, 4'51"
5. Program performing at the Amsterdam club, 1994, 46". From the archive of Agnieszka Dobrowolska
6. Program performing at the Katakumby club, 1995, 57'05". From the archive of Agnieszka Dobrowolska
7. Psychoformalina performing the song "I'm Dying 2x," at Kalogródek pub, 1996, 4'47". Editing: Miras Mi-1 Majsiak
8. Łukasz Tunikowski, Punx Piknik festival, 1998, 16'53"
9. Łukasz Tunikowski, Punx Piknik festival, 1999, 19'45"

Cinema 2

A set of films from the early 1990s documenting the band Kormorany during their experiments with filmmaking, as well as a fragment of their performance at the swimming pool on Teatralna Street, and of a concert on the Kalambur Theater stage in 1999 (during which material for the band's debut album, *Teraz [Now]*, was recorded). The band also appears in *I Don't Have Time to Waste Time* by Blazir (BDzieduszycki) and Artur Szczepaniak, capturing the offbeat Wrocław artistic milieu. The screening is rounded off with archival material from Andrzej Dakszewicz, from a group exhibition at Lśnienie Gallery.

1. Paweł Czepułkowski, *Bacteria*, Kormorany performance at On Ostrów Island Gallery, 1989, 5'24"
2. Paweł Czepułkowski, Kormorany and Light Open Society at the Center of Light, 1990, 12'50"
3. Paweł Czepułkowski, *Spray*, c. 1990, 4'52"
4. Krzysztof Skarbek, *Martian Virgins in Formaldehyde*, 1991, 4'45"
5. Paweł Czepułkowski, *Going Down and Out*, 1991, 6'27"
6. Krzysztof Wilma, Kormorany recording the album *Teraz* [Now], Kalambur Theater stage, 1999
7. Blazir (BDzieduszycki) and Artur Szczepaniak, *I Don't Have Time to Waste Time*, 1999, 40'10"
8. Andrzej Dakszewicz (camera) and Kuba Majchrzak (editing), Lśnienie Gallery, 1990

Entropia Gallery Cinema

Throughout its long history, the Entropia Gallery has always been a space for openness, where different concepts and currents were allowed to intersect. It also paid attention to what was happening around it. The film program consists of archival materials from Entropia events, as well as unrelated events taking place in various other Wrocław spaces. The "man with a camera" documentarian is Mariusz Jodko, co-founder of Entropia Gallery, who selflessly immortalized the city's independent culture for future generations.

1. Mariusz Jodko, *Parachutes*, group action and installation in urban space, Tim Haus duo concert, 1991, 11'05"
 One of the most spectacular artistic actions in urban space realized at the beginning of the 1990s. Its originator was Lech Twardowski, who invited a group of stellar artists, comprised of painters, to create abstract paintings on the sides of parachutes, and then suspend them in Wrocław's Market Square. The film shows the complicated installation assembly, a concert by the duo Tim Haus (Rafał Czaja and Zbigniew Kapturski), and the circumstances during which the action unfolded. Artists participating in the project: Marcin Harlender, Andrzej Jarodzki, Eugeniusz Minciel, Bogusław Story, Lech Twardowski, Krzysztof Wałaszek, Krzysztof Waszkiewicz, Urszula Wilk.
2. Mariusz Jodko, Krzysztof "Kaman" Kłosowicz concert at the Rekwizytornia club, 1992, 29'50"
 Fragments of a concert at the Rekwizytornia club in the Wrocław

Contemporary Theater building. Accompanying musicians: Zbyszek "Uhuru" Brysiak, Bartek Straburzyński.

3. Mariusz Jodko, Krzysztof "Kaman" Kłosowicz concert at Cafe Ewa, 1992, 14'46"

Fragments of a solo performance at the once-popular, now-defunct venue in the city center (officially called Cafe Club).

4. Mariusz Jodko, *Paintings and Action*, solo exhibition of paintings and objects by Krzysztof Skarbek, performance by the Office of Plastic Surgery and Regeneration of Feeling with guest appearance by Kormorany, 1993, 14'11"

Performance by the Office of Plastic Surgery and Regeneration of Feeling, consisting of: Jacek "Ponton" Jackowski, Małgorzata Kazmierczak, Szymon Lubiński, Krzysztof Skarbek, Igor Wójcik, and Kormorany, at BWA on Świdnicka Street during Krzysztof Skarbek's solo exhibition.

5. Mariusz Jodko, *In the Bar-do*, Maciej Szewczyk exhibition (music: Kormorany), 1995, 9'07". From the Entropia Gallery archive

Maciej Szewczyk was a member of L.O.S. (Light Open Society), a group that brought together creators experimenting in the spheres of performative, visual, and multimedia art. In the early 1990s, an exceptionally creative collaboration between L.O.S. and Kormorany resulted in a run of joint actions, including an exhibition at Entropia Gallery, during which Szewczyk presented his paintings and Kormorany produced their patented artistic noise.

6. Mariusz Jodko, *Arigato*, Krzysztof "Kaman" Kłosowicz exhibition (music: Kaman and Zbyszek "Uhuru" Brysiak), 1997, 22'20". From the Entropia Gallery archive

Arigato was Kaman's second exhibition at Entropia Gallery, inspired by Japanese culture and aesthetics, as well as an expression of his interest in Zen Buddhism. During the opening, he improvised music to his film *Troutki*. The film captures a lesser-known side of Kaman, also within a musical context.

7. Mariusz Jodko, *Pleasant Objects*, exhibition by Honorata Mochalska and Andrzej Błachut (music: Dr Chiro), 1998, 8'35". From the Entropia Gallery archive

Pleasant Objects was an experiment in the accessibility of art, its inclusion in

the structure of everyday life, and the blurring of boundaries between the spaces of life and art. It was also a multidirectional sensory action: jello as food and haptic and visual object, aleatory sound composition generated by viewers walking on bubble wrap lining the gallery floor, and the guitar sounds of an unforgettable figure on Wrocław's alternative scene: Dr Chiro.

8. Mariusz Jodko, Theater of Proximity performance, 1998, 11'. From the Entropia Gallery archive

At the core of the Theater of Proximity was authenticity of expression, purity of relationship, gaze, touch, and sound drawn from within. Performances were unscripted, but for each, a map of relational forces and energetic ripple effects was prepared, for which expression was sought. This led to actions at the intersection of mystical ritual and group brawl. Ensemble: Agnieszka Mądra, Jacek Jackowiak, Wojciech Miętkiewicz, Witold Olechowski, Marcin Mądry, Katarzyna Mądra.

9. Mariusz Jodko, *Carnival Footage*, Kacper Dolatowski exhibition, drumming jam at opening, 1998, 5'45". From the Entropia Gallery archive
Opening of an exhibition of photographs and collages by Kacper Dolatowski of the Notting Hill Carnival, the annual Caribbean culture festival in London. During the drumming jam session, the artist played together with the group Papadram and invited guests.

Archival Materials

Archives carry the promise of rediscovering remarkable events that the world chose to forget. A neglected album, a cult club, a seminal band that stopped playing way too soon. These artifacts preserve the memory and shared experience of those fortunate enough to witness something extraordinary firsthand.

Shift to another decade and city, and you'll unearth a whole new set of relics. And it may turn out that it wasn't about the exceptional quality of recordings themselves, or about the bands that missed out on popularity by fifteen minutes, or about the transgressive peak reached by chance during a low-key concert.

Far more significant are the very processes of archiving and recalling ephemeral phenomena. It isn't through its contents that the archive, with its blurred images and hissing tapes, has value as a social practice. At the end of most searches, disappointment usually awaits. The band on the hissing tape sounds better in the imagination than in reality.

The most significant element of any artistic underground is that it existed, giving rise to a network of interconnection between creators and recipients, seeding an enduring ecosystem of collaboration. Here is the essence of it all: in grass-roots, culture-building communities that refuse to be forgotten, demanding assemblage of their remains.

It all began in the early 1980s, at what was then the State College of Fine Arts—today the Eugeniusz Geppert Academy of Art and Design—with the birth of bands such as Klaus Mitffoch and Miki Mousoleum, and with sessions, concerts, and rehearsals in artists' studios.

A few years later, the band Kormorany formed. Rather than performing in official concert venues, its members illegally infiltrated the city's hidden corners. They performed inside dams, water towers, and at the train station. They claimed their own spaces for expression. Concerts transformed into performances, paintings pulsed with musical rhythm, and the city became a stage for collective improvisation.

From these happenings, Wrocław's independent music scene grew. It was not merely a collection of bands or aesthetics—it was a *modus operandi*. Music merged with image, performance with concert, and art with everyday life.

These artists worked outside the system: in squats, abandoned apartments, basements, and studios. Spaces for experimentation were set up without strict division of roles or hierarchies. Projects honed improvisation and resourcefulness, and instilled courage. These exchanges were an immersion in the here and now—a network of relationships and practices, in which every artistic gesture resonated across another medium. Freedom was the most essential instrument.